DOCUMENT RESUME

ED 098 568 CS 201 594

AUTHOR Reiley, Kenneth C.; Erb, Lyle L.
TITLE Trends in Newspaper Layout and Design.
PUB DATE Aug 74
NOTE 46p.; Paper presented at the Annual Meeting of the Association for Education in Journalism (57th, San Diego, California, August 18-21, 1974)

EDRS PRICE MF-$0.75 HC-$1.85 PLUS POSTAGE
DESCRIPTORS *Design; Higher Education; Journalism; *Layout (Publications); News Media; *Newspapers; News Reporting; Photography; *Printing; Publishing Industry; *Trend Analysis

ABSTRACT

With the increasing competition from television in recent years, the newspaper industry has finally realized that it doesn't have the news field as its sole domain. The competition, especially from colored television, and the fast pace of contemporary society have influenced the layout and printing format of the national newspapers in several ways: nonessential print is being removed from the masthead; stress is placed on readable type that lessens eye strain; more white space is left around pictures, making them stand out; emphasis is placed on a horizontal progression in contrast to the vertical columns that characterized the layout of earlier newspapers; and greater attention is given to research concerning the tastes and habits of readers. (The original presentation of this paper included a slide show visually demonstrating examples of layout and format changes in newspapers.) (RB)

ED 098568

Copley Newspapers

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

TRENDS IN NEWSPAPER LAYOUT AND DESIGN

Prepared by Kenneth C. Reiley

Presented by Lyle L. Erb

Department of Editorial Services

Copley Newspapers

For AEJ '74 Convention SDSU Aug. 18-21, 1974

(SLIDE 1--BELL)

Before we begin, let me introduce the newspaper organization I represent. It is the Copley Newspapers of California and Illinois. What you see on the screen is the Ring of Truth, the symbol of our newspapers.

(SLIDE 2--SIGNATURE)

This creed represents the philosophy of the late James S. Copley and of his successor, his widow, Helen K. Copley. It says: "This is presented by Copley Newspapers as a service to the newspaper industry in the belief that improved newspapers will help to make a better world."

* * * * * * * *

CS 201 594

There was a day not too long ago when newspapers didn't pay much attention to their makeup and format, but that day is gone forever.

It disappeared when newspapers finally realized they didn't have the field to themselves any more. They eventually woke up to the fact that television was a little more of a threat than radio to what they thought was their own private plaything.

Television brought spot news, color, action and good reporting into the competitive field. Let's face it. TV beats hell out of us all the time. Just about anything you see on your morning newscasts that occurred after midnight will not be in your morning newspaper for another 24 hours.

So what do newspapers do about it?

Here, we will not discuss what we do about getting the news faster, but we will consider the appearance of newspapers.

The point is that if newspapers don't put out a product that's easy to read, another medium might take over much of their function.

(SLIDE 3--READER)

We're living in a world geared to speed. Men and women get up in the morning and literally race to work. True, they take time to read their newspaper, but not much. They don't have the time to thumb through it to find the stories they want to read. They want to be able to locate them in a hurry and read them in a hurry.

And when they find the section they want, they want to be able to read it easily--and they will, if we give them a hand.

I don't pretend to be an expert. I just read a lot and try to remember what I read. Many of the things I read have to do with the technical aspects of producing a newspaper, particularly in the makeup and writing ends.

What I read are the results of countless surveys made by such groups as the American Press Institute, the American Newspaper Publishers Association and by our own Copley International Corporation, which makes surveys on a commercial basis for other than our own daily and weekly newspapers.

(SLIDE 4--MONTAGE)

One of the things I have learned is that the average person has about 10,000 eye fixations a day. Students, office workers and the like have up to 15,000. I'm talking about signs, signals, words, door knobs--anything on which the eye focuses.

About the only comparison that comes to mind is that the average person breathes about that same number of times in the 16 hours he is awake.

When the average guy gets home from work, his eyes are getting tired whether he realizes it or not.

Therefore, it is up to us to put before him the easiest-to-read newspaper we possibly can, otherwise he is going to flick on his television set and have just one more eye fixation the rest of the night.

So how do we do this?

(SLIDE 5--KEYS)

Four simple steps always will insure attractive, readable typography:

(SLIDE 6--RECTANGLES)

1. Harmonious layout in rectangular patterns, avoiding zig-zags.

(SLIDE 7--ACCENTS)

2. Accents in the corners (the hot spots).

(SLIDE 8--WHITE SPACE)

3. Abundant white space.

(SLIDE 9--ORNAMENTS)

4. Elimination of ornaments.

(SLIDE 10--POETRY PAGE)

We frame our stories and photos in lots of white space for the very same reason we frame a painting. They're more attractive to look at and enjoy.

(SLIDE 11--MORE WHITE SPACE)

There are lots of novel ways to inject white space. In this case the captions are positioned beside the pictures which leaves more of a framing effect below them.

(SLIDE 12--FULL PAGE COLOR AD)

Advertisers certainly realize that blank space is important. Here is a full page color ad in one of the nation's leading newspapers. That cost about $3,500 to run one day and yet most of the ad is blank space.

Many elements of minute detail (not minor detail) can spell the difference between inviting and uninviting layout:

(SLIDE 13--PLENTY OF WHITE SPACE)

Use plenty of white space--

around the flag

around the art

above headlines

between lines of heads

between head and by-line

between by--line and credit line

between credit line and lead

between paragraphs

between zinc and photo credit

between photo credit and caption

above ad cutoffs

(SLIDE 14--READING HABITS)

And we know that when we went to school we were taught to read from top to bottom and left to right.

We know that when we turn a newspaper page we instinctively look at the upper left corner, which is the first to come into view.

And we had better have something in that corner to stop the wandering eye, or it is going to sweep across the page and go to something more interesting, or at least something that looks more interesting.

This is why we keep preaching that there must be a good piece of art or a strong headline in that particular spot. If so, it will stop the reader and get him going on the page.

Ideally, we want him to read every word we offer him. That probably never will occur, but the minute we stop trying for that goal we are in trouble.

So we plot the top of the page so he will go from left to right, reading the stories as he gets to them, making sure there is something equally inviting in the upper right corner to keep him moving in that direction.

Then we go back and design the center of our page to get him to sweep across it again, and then we do it all over again at the lower left.

This lower left spot is really important and the most neglected. We need just as much punch there as anywhere else, because once we get him there, he is going to read his way across the page to another hot spot at the lower right.

One rule of thumb to determine if you have covered all the bases is to lay a dollar bill horizontally on the page. No matter where you place it, it should touch at least one display element, such as a head or picture. Some of the so-called experts contend that the area the size of a bill is about all the body type the reader will accept without some typographic relief, such as subheads.

Now that we have this much established, how do we package this news?

We put it into horizontal blocks, just like our books were printed when we went to school. We read these blocks with as little interruption as possible.

One editor has research to prove that type in horizontal blocks will appear to have a smaller mass. Readers are always more willing to dive into a shorter story than into a longer one. Horizontal blocks frequently contain 15 inches of type but that does not scare the reader. He'll try it much faster than he would a vertical story 15 inches deep.

(SLIDE 15--SACRAMENTO UNION, PAGE 1)

This interruption includes going from the end of one line to the beginning of another. This is why the six-column format has caught on so well. It's easier to read because the lines are longer.

Another rule is never set type narrower than 10-1/2 picas and never set it wider than 23 picas. In other words, on conventional pages, never go shorter than one column nor wider than two columns. This applies to captions, too.

(SLIDE 16--DOGLEGS)

And we don't want our reader to have to meander all over the page to absorb a story. That's why we square them off and eliminate the doglegs.

And we put single-column stories between our multiple headlines to give the page variety and break up the monotony.

Rectangles work out in combinations of horizontal blocks and vertical blocks. The thing to avoid is a preponderance of vertical strings of one-column type going from the top of the page to the bottom.

This page is from one of the South American newspapers we have redesigned. Before we got there, the printers put the type any place they wished--they just wanted to get the job done the easiest way. It was easier for the printers, but more difficult for the readers.

(SLIDE 17--DOGLEGS)

Here is another terrible example. Seven of the eight stories on the page are not squared off, which is quite an imposition on the reader. I regret to report it is from a school newspaper.

(SLIDE 18--SACRAMENTO UNION, METRO)

When we dummy a spread head (two columns wide or more), we see whether the body type can be squared off under it on a straight line from left to right. It can't always be done, but it can be done more often than we might think. A straight-line square-off is especially important in the corners.

Packages of headline and body type should retain their identities. They should be clean-cut and distinctive.

The corners must have accent. Advertising usually closes out some corners in inside pages. These remaining hot spots must be emphasized. As an example, a strong piece of art in upper left or right gets a page off to a good start.

(SLIDE 19--BREATHING ROOM S.F. CHRONICLE)

Pages need breathing room. Most newspapers are put together too tightly, as if body type and headlines were jammed in with a shoehorn. That's where white space comes in. White space used effectively is not wasted space.

Indented body type, with column rules and cutoffs pulled, imparts breathing room. Blank slugs under type square-offs help a page to breathe. A 12-point slug under a square-off is not too much.

(SLIDE 20--4 ON 5)

Type spreads provide instant white space--three columns of 11-pica in a four-column hole, four in five and so on. But we don't write the heads so long that they overhang the type margins and cause head and body to form a T-square.

Heads indented six points on the left also help.

We get more white space by indenting stories, dropping column rules and cut-offs, indenting headlines, indenting captions and holding them to a maximum of two columns, which is all the eye can absorb.

(SLIDE 21--TIMES-ADVOCATE)

We clean up our nameplates, sometimes called mastheads. We make them as simple as we can by tossing out anything distracting.

This is the front page of the Escondido Times-Advocate, a consistent national winner for its clean appearance.

(SLIDE 22--DALLAS TIMES-HERALD)

One of the most recent changes in nameplate is that of the Dallas Times-Herald. They gave it a mod look which is a complete reverse of its stodgy former appearance. Note that there are no deck heads in this slide. I'll have more on that later.

(SLIDE 23--REVERSES)

We get rid of reverses because, as the ANPA says, they reduce readability by 11 per cent.

(SLIDE 24--DECKS - NOVEDADES)

We eliminate drop heads and decks as much as possible and we eliminate as many rules and cutoffs as the law will allow.

Some newspapers continue to use decks, but they are fading fast. The Los Angeles Times still uses them, but you didn't see any in the new look of the Dallas Times-Herald, which is owned by the Times. Nor are there any in Newsday of Long Island, also owned by the Times.

Just remember that every jim dash, star dash, rule, deck head or bullet is just one more eye fixation for the guy who is getting tired of trying to wade through a cluttered newspaper.

(SLIDE 25--BOLD FACE)

We do away with bold face type because it acts as a deterrent to our real goal of getting everything in our newspaper read. Bold face or italics implies to the casual reader that this part of the story is more important than the light face portion. So he skips the light face to get to the bold face--and that's not what we want him to do.

(SLIDE 26--CAPS HEADS)

We do away with all caps headlines because they are harder to read. It is a matter of scientific fact that people learn to recognize words by their shape and outline. We learn to read words and phrases by recognizing their silhouettes, especially the top one. The silhouette of a word in lower case or upper-and-lower is distinctive. When set in all caps, the words simply form a straight line as an outline.

If they were easier to read we'd use all caps in the body type, wouldn't we?

(SLIDE 27--CAPTIONS)

We put our overlines on captions between the pictures and the caption because the natural way is to look at the photo and then read what's below it to find out what it's all about.

We don't look at the photo, then look above it to read the overline and then go below it to read the caption because the photo interrupts the chain of thought.

(SLIDE 28--WAVY RULES)

Except in rare cases, we remove hoods from around heads and boxes and wavy rules from around our stories because they are unsightly, destroy our white space framing effect and imply that these stories are something special and deserve greater attention.

(SLIDE 29--ASK ABBY)

We get rid of standing headlines wherever possible and put news headlines on these stories because we know stories with headlines get 35 per cent more readership.

Which of these are you more apt to read?

(SLIDE 30--DOWN HEADS)

We preach the value of the all down-style headline, capitalizing only the first word of the head and the proper nouns. This is the way we do it in our body type and this is the way we learned to read and write. Why change to something un-natural in a headline?

(SLIDE 31--7 1/2 COLUMNS)

If we have limitations on indenting, we go to the 7 1/2-column page, setting columns one and two 1 1/2 columns, which gives us about a pica of extra white space between each of the other six columns.

A few years ago we made an extensive survey of major newspapers in the nation and got some interesting replies.

I'm going to review some of the results of that survey because I think you'll find them interesting.

And I think it will illustrate that what I am trying to prove is not all our idea, but that there is a real revolution going on in the presentation of the news.

(SLIDE 32--CHRISTIAN SCIENCE MONITOR)

The Louisville Courier-Journal and The Christian Science Monitor really got the ball rolling, although newspapers have been slowly changing their faces since the 1930s.

(SLIDE 33--LOS ANGELES TIMES)

This is The Los Angeles Times and its six column format, the white space and horizontal make-up applied there. Ted Weegar, assistant managing editor of The Times, told us:

"For too many years newspapers have been published for newspapermen. We don't subscribe to that theory. We don't care if the top line of a head ends in a preposition. The reader doesn't know that this is bad. We don't care if a man's first name goes on the first line of a head, his last name on the second and whatever he has done on the third."

(SLIDE 34--CHRISTIAN SCIENCE MONITOR)

Here's a shot of page 1 of The Christian Science Monitor's first "new look." That box in column 2 explains some of the changes. Inside is a detailed explanation by Dr. Edmund C. Arnold of the Graphics Arts Department at Syracuse School of Journalism and former editor of Linotype News. He points out that the type has gone from 7 to 9 point and the columns are as much as 16 3/4 picas wide.

The headlines are down-style, with only the first word and proper nouns capitalized.

Special supplements also get special treatment because we want them to stand out from the rest of the paper. Here's an example from The Aurora (Ill.) Beacon-News, one of our newspapers.

(SLIDE 35--FAMILY LEISURE)

None of the words in the headlines are capitalized. Captions are at the side of the photos--and there is plenty of white space.

That may look like a very modern page to you, but would you believe that one was put together in 1964 by Howard Taylor and Ken Reiley?

Publisher Warren Taylor recently asked that his newspaper be revitalized and Ken, Howard and I have been working on it. Howard on appearance, Ken on coverage and content and I critiqued the writing.

(SLIDE 36--SUNDAY WEEKENDER)

One of the jobs was to beef up the Sunday edition and give it a new look. This is what Howard did to it in just a short time. First, he changed its name to the Sunday Weekender and gave it a completely new appearance. The new headline face is Univers--and Univers does not have an "e" at the end. It is a

clean, sans serif face which is gaining in popularity. Note that the headlines are all down and that there's more air in the page. Although spot color was used here, new presses to become active in the fall will enable the newspaper to use process color.

(SLIDE 37--SPLIT WEEKENDER)

Here's a variation of the same idea. Big art, investigation stories. All designed to create reader interest with teasers.

(SLIDE 38--FAMILY LIVING)

The Sunday feature flavor is carried out here in what normally is the Family Living section. Again big art is used to illustrate a prying story.

(SLIDE 39--RECREATION PAGE)

A page is staked out each Sunday for the subject of recreation. This time it was a visit to an area pottery shop. Again big art and a color overlay. It's the magazine approach, a subliminal leisurely reading invitation.

(SLIDE 40--SPORTS PAGE)

The feature theme also is carried out in the lead sports page. The writers like the mug by-lines. It's a sort of ego trip, but it works with television personalities so why not try the visual approach in print?

(SLIDE 41--BIKE HIKE)

The Beacon-News replates each day for four area pages. The Sunday theme is carried out in each, as in this one. Note that this would be a standard eight-column page except for the bastard set at the right. That column is set 1 1/2 columns, allowing a half-column of air to be distributed among the remaining columns on the page.

(SLIDE 42--SACRAMENTO PEOPLE)

Here is another approach Howard inspired at the Sacramento Union, another of our newspapers. "Just Asking" is a local feature in which readers pose questions to officialdom and the bureaucracy and a reporter pries out the answers.

Again note the free use of white space which makes the page and its content more inviting. We operate on the theory that white space is not wasted space if used effectively and that it is much better to give a good story real display than

it is to pack every inch of space with so-called "must go" copy of little general interest.

(SLIDE 43--PEOPLE COVER)

Here is what Howard did with the feature supplement of The Sacramento Union. First he changed the name of the Sunday edition to Sunday Best and renamed the feature section People and illustrated it with this cover. Two intriguing teaser headlines were enough to capture reader curiousity and to get him to open the supplement and read it.

Note that the 6/9/74 composes the folio in a slightly different way.

I may be dwelling too much on our own newspapers, but I wanted to bring you up to date on what we are doing ourselves.

(SLIDE 44--ILLINOIS STATE REGISTER)

Two of the oldest newspapers in Illinois are The Illinois State Register and The Illinois State Journal, both published in Springfield. The Register, shown here, was founded in 1837, or 137 years ago.

(SLIDE 45--ILLINOIS STATE JOURNAL)

The oldest paper in the state is the Illinois State Journal, shown here. It was established in 1831. Both newspapers have been powerful voices in Illinois politics since their founding. In fact, Abraham Lincoln once wrote editorials for the Journal and called the newspaper "always my friend and of course its editors the same."

(SLIDE 46--STATE JOURNAL-REGISTER)

For the last several years both newspapers have been published on Sunday in a combined issue which was called The State Journal-Register.

Recently Helen Copley and Jack Clarke, the publisher, decided to combine the two newspapers on a daily basis, coming out with a single newspaper seven times a day and calling it The State Journal-Register.

To effect this change, Ken and Howard were called in with instructions to give the newspaper a completely new look. These changes are continuing and have not been completed as this convention continues.

So Ken was sent to Springfield with the job of coming up with something new. He started by going into the composing room and determining what varieties of type faces were on hand in quantities suitable for the complete newspaper. He found adequate amounts of Bodoni--Bodoni Book, which is light face, Bodoni Medium, and Bodoni Bold. So he designed a page using all three type faces.

(SLIDE 47--BODONI BOOK)

Another thing he did was to have the staff artist design three nameplates, one of which you see here. Also, one of the editors thought Bodoni was too light for the top headline and wanted something heavier. This is what the page looked like in Bodoni Book. The headline face was too light and the nameplate did not pass the test, so he tried another one.

(SLIDE 48--BODONI MEDIUM)

This is basically the same page except for a different nameplate and Bodoni Medium headline face. Again it appeared to be a little light and the nameplate did not do the job of making the newspaper look different from anything else around the nation. The type face of the nameplate was too commonplace and again the page was too blah. So he tried again.

(SLIDE 49--BODONI BOLD)

This is the page that was accepted and this is basically what the new State Journal-Register looks like.

(BACK UP TO SLIDE 46)

This is what we started with. Note the material in the nameplate. The weather is there, the volume number, the founding date, number of sections, number of pages, the index, the date, the address and the price. Also, when the paper is folded and in a bubble rack for street sale, only the top two headlines are visible.

(GO SLOWLY BACK TO SLIDE 49--NEW FRONT PAGE)

So we went through these two mock ups and settled on this one.

This nameplate was chosen because it is distinctive. I don't think there is one like it in the nation. It also was chosen because it is slightly feminine in appeal and would be acceptable to our female readers, who compose more than half of our readership simply because there are more women in the world than men.

This is an all-day newspaper and is delivered in the morning and in the afternoon and has seven editions. Therefore it is necessary to distinguish the morning editions from the afternoon editions. This is done in that line under the nameplate. It says: "Good Morning! This is FRIDAY, June 14, 1974." The afternoon editions say "Good Afternoon!" Which takes care of that. Because there was no place to indicate the newspaper was published in Springfield, that was

included under the nameplate in 10-point type, along with the number of pages and the price.

All of the other material formerly contained in the ears to the left and right of the old nameplate are in that box at lower left, which is a fixture of the front page. The headline on the box says "Chance of Showers" and there is some weather detail in the box and a reefer to the details on an inside page. It also contains four teaser heads related to inside stories. The logo at the bottom of the page since has been removed and included in the editorial page masthead, reducing the size of the box about one third.

The nameplate has been cut from the size of the full width of the page and will be used in varying widths, reserving the full width for instances when a full spread headline is used. The column widths are 13.6 picas with a pica of space between columns, the makeup is horizontal, all headline faces are Bodoni Bold and italics are mixed with the roman to give variety and avoid the tombstoning effect.

(SLIDE 50--BOSTON GLOBE)

Other changes in format are taking place throughout the nation. The Boston Globe, which you see here, went from eight columns to six and changed its appearance completely. This is one of their first new looks. The [illegible] Sunday advertiser went from eight to five columns.

(SLIDE 51--MIAMI NEWS)

The Miami News dropped its column rules and went to a modified horizontal layout. This is one of their first changeovers. Newspapers such as the Milwaukee Sentinel, the Rochester Times-Union and the Democrat & Chronicle underwent changes involving the removal of any non-functional gimmick that cluttered their pages.

(SLIDE 52--MIAMI HERALD)

And across town, this is the way they are doing it. The layout is still pretty conventional, or was when this slide was made. It still is vertical but they are injecting white space.

(SLIDE 53--TWO PAGES OF DESERET NEWS)

Here are two before and after front pages of The Deseret News of Salt Lake City. The masthead has been cleaned up, type has been indented, and there is more space around pictures. All heads are indented, there is off-measure set and the heads have more space above and below them.

When The San Francisco Chronicle was making a shambles out of the San Francisco circulation race, I thought maybe the format had something to do with it. So I asked Gordon Pates, the managing editor, what his secret was.

Here is part of his reply:

"We believe strongly in clear, sharp, black headline types surrounded by plenty of white space. Above all, we do not want to present a gray newspaper, so this also means the use of art on just about every page possible. While the make-up is generally vertical, we try to run as many offbeat and interesting features as possible. These are nearly always run horizontally and are usually boxed and are often set a bastard measure with loads of white space between and around columns to make them stand out attractively."

(SLIDE 54--PAGE 1 OF CHRONICLE)

So I bought one of his papers and decided if you had this kind of a story and headline, you could sell papers anywhere and regardless of make-up. I looked for the art he mentioned and found this on an inside page.

(SLIDE 55--PAGE 7 OF CHRONICLE)

And by golly, he's right. That white space around those pictures really makes those girls stand out.

This rejuvenation of newspapers is catching on all over the nation and the world. Even the staid old Kansas City Star, one of the most successful newspapers in the nation but also one of the toughest to read, is coming around.

(SLIDE 56--OLD KANSAS CITY STAR)

This is what it looked like for so many years it's unbelievable. It's strictly vertical, masses of gray, dull and uninviting. And then they announced a big change and came out with this.

(SLIDE 57--SECOND KANSAS CITY STAR)

What they did was add another one-line head at the top of the page and put some color at lower right. But this was a very big move for the Kansas City Star and it led to this.

(SLIDE 58--THIRD KANSAS CITY STAR)

Now they have odd-ball measure, process color, multiple column heads and a try at horizontal makeup. They still need some air between columns, but perhaps that is coming some day.

(SLIDE 59--BAKERSFIELD CALIFORNIAN)

The Bakersfield Californian always was a pretty good looking paper but they wanted to get into line. So about a year ago they converted to six column format and a horizontal makeup. As you can see, they are anchoring the corners with art and strong headlines and are putting impact where it belongs.

(SLIDE 60--BAKERSFIELD)

Here's another before-and-after shot. I am sure you can see the improvement.

(SLIDE 61--BAKERSFIELD)

Still another one. A little wild on headlines above the nameplate, but not bad over-all.

(SLIDE 62--BAKERSFIELD)

Once again Bakersfield, and here you can see how much cleaner and more organized a page looks when the nameplate is floated instead of putting it at the top of the page.

(SLIDE 63--INDIANAPOLIS STAR P-1 VIETNAM)

This is the face of the Indianapolis Star during the Vietnam war. The nameplate extends across the top, there is a row of stars and then a deck streamer and double railroad tracks above and below the folio.

(SLIDE 64--INDIANAPOLIS STAR P-1 KISSINGER)

Here is the same newspaper with virtually the same layout despite the passage of about 10 years.

The ears are cluttered, and although the columns are wide measure and indented, they still use column rules. The kicker indicated by the arrow at lower right extends beyond the center of the spread, which is bad news. Also, there is so much information in the caption at upper left center that it almost merits a separate story. And they may be the only U.S. newspaper with a six-column format that uses column rules.

In other words, there is very little change in something like 10 years.

(SLIDE 65--INSIDE PAGE, INDIANAPOLIS STAR)

Here is an inside page of the Star. We show you this only as an illustration as to how we must compensate on inside pages when you have a six-column format up front and an eight-column format inside. The ads are laid out in an eight-column format inside, but the editorial design is six-column. That leaves a little hole in the page which is indicated by the arrow. They had to put a 10-pica filler into it to fill the page.

(SLIDE 66--INSIDE INDIANAPOLIS STAR)

Here is an example of an unpardonable sin by the advertising department and one of the reasons why the ad departments should not be allowed to lay out pages. This is a classic example of double pyramiding--stacking ads on each side of a page and leaving only a gutter for the editorial department to work with.

This closes out all the key spots on the page and whatever editorial material goes into the page is lost in a muddle of ads.

(SLIDE 67--PAGE 1, NATIONAL OBSERVER)

This is the front page of the National Observer, one of the best news magazine/newspapers in the business. Daily newspapers should take cues from the Observer. Some publishers have a rule that Page 1 must contain at least a dozen stories. How about three, as we have here, plus teasers across the bottom?

(SLIDE 68--HONOLULU ADVERTISER)

Revisions in makeup and design are not limited to the mainland. Here is the Honolulu Advertiser's sports page. It has odd measure, white space and a definite horizontal design. The nameplate is too large for a sports page, however. Fortunately they don't do this every day.

(SLIDE 69--HONOLULU ADVERTISER PAGE 1)

And here is the front page of the Advertiser. It is clean and orderly and a credit to the profession.

(SLIDE 70--JUNE 10 EMPORIA GAZETTE)

This is the Emporia Gazette, easily the most famous small-town newspaper in the nation and one which is a consistent winner of typography awards. The late William L. White shortly before he died described his philosophy on newspaper design in SEMINAR, A Quarterly Review for Journalists. He described himself as an ardent foe of sans serif type and even went so far as to buy Cloister face headline type because of its long descenders. Cloister had been used only in books and Bibles. White bought it because he thought it was distinctive and readable. He also violently opposed black headlines and would not permit them in his newspaper.

Nor would he use bold face in the body text, preferring italics.

His contention was that newspapers should be designed to be read in the lap and that bold headlines do more to distract than to attract. The bold appearance of the Gazette, he said, disappears when the newspaper is in the lap.

(SLIDE 71--JUNE 11 EMPORIA GAZETTE)

Here's another front page of the Gazette. Even though they are practically identical, this newspaper is a perennial winner and is the smallest newspaper ever to win the Ayer Cup before that competition was abolished. The makeup is vertical, they use hammers for kickers, their kickers are underlined and there is no emphasis on the important stories.

Whenever anyone begins to boost the new look, someone always says: "How about The Chicago Tribune, The St. Louis Post-Dispatch, The New York Times? You can't argue with success and they stay with their same old layout."

(SLIDE 72--PAGE 1 OF TRIBUNE)

Here is the Tribune of 10 years ago.

The status quo argument intrigued me so we wrote to Clayton Kirkpatrick, the Tribune's editor, and this is what he said in part:

"The Tribune's format has been evolving in the last few years, but the evolution is so gradual that a good many of our readers are not aware of it.

"There has been a gradually increasing use of horizontal make-up. Three and four-column heads have become quite common in the main news section.

(SLIDE 73--TRIB NEIGHBORHOOD)

"The change in the pre-printed parts of the Sunday paper and the Neighborhood news sections has become more pronounced."

(SLIDE 74--TRIB PAGE 1)

Indeed it has changed. It went from a dusty eight-column format to this new look on Sunday and surely his readers are aware of it. Even the nameplate is cleaner. One of the double track rules is gone, which helps it stand out.

(SLIDE 75--TRIB PAGE 1)

Here is an example of the Trib's eight-column layout on weekdays. Actually it is a 7 1/2 column design, or 7 1/2 columns of type spread over eight columns of space.

(SLIDE 76--PAGE 1 OF TRIB)

Here is another weekday edition which gets virtually the same treatment.

(SLIDE 77--TRIB INSIDE PAGE)

This is a recent inside page. It illustrates how they have gone to horizontal makeup and have dropped the column rules and cutoffs. This was a pretty radical change for the Tribune.

(SLIDE 78--TRIBUNE INSIDE)

But this is what it looks like inside on Sundays. It has a six-column format whenever possible and is completely different.

(SLIDE 79--TRIBUNE INSIDE)

And here is another inside page. Although in an eight-column format, it is much cleaner than in the good old days.

(SLIDE 80--TRIBUNE SPORTS PAGE)

And here is a typical sports page. Horizontal makeup, big art and fewer stories crammed into the page.

(SLIDE 81--TRIBUNE PICTURE PAGE)

For years the Tribune's picture page consisted of a mixed-up collection of postage stamp pieces of art. Now, for greatest impact, fewer pictures but more punch. Here three pieces of art do it. Too many picture pages are cluttered.

(SLIDE 82--TRIBUNE INSIDE DOUBLE PYRAMID)

Here's another recent inside page in which the ad department victimized the editorial department by double-pyramiding ads. Sometimes the art blends in with the ads, which is distracting.

(SLIDE 83--TRIBUNE TEMPO PAGE)

As you can see, there has been a great transformation in the Tribune. Here we have all down-style headlines, flush left headlines, ample air between typographical elements. However, the Tribune ought to indent its main heads in kicker combinations.

(SLIDE 84--CHICAGO DAILY NEWS)

By contrast, here is the Chicago Daily News, still in an eight-column format but with indented columns being destroyed by the use of column rules. These dividers serve no purpose except to add another stopping point for the roving eye.

(SLIDE 85--DAILY NEWS PLUS)

But their inside pages get this kind of treatment. Five column layout, plenty of air and good display.

So now let's take a look at The St. Louis Post-Dispatch.

(SLIDE 86--POST-DISPATCH)

Even though this slide is 10 years old, the Post-Dispatch is beginning to make changes. There are no column rules, type is indented and a few other changes have been made

Here is how it was explained by Art Bertelson, now executive editor.

BEST COPY AVAILABLE

"The principal reason for The Post-Dispatch sticking to its ancient dress is that we feel that this is the character of The Post-Dispatch that the people have come to recognize over the years. We are well aware of the difficulty of reading all-caps heads and of the problems presented by vertical make-up.

(SLIDE 87--PAGE 1--POST-DISPATCH)

"In the past few years, however, we have made extensive changes in the format of The Post-Dispatch. These may not be apparent to the casual reader, but they are revolutionary to some of the oldtimers on the staff. First we eliminated all the hardware that we could--30 dashes, star dashes, boxes, column rules, cutoff rules in most instances--then we shrank the size of our pictures a bit so that there would be more white space around them, eliminated some of the lines of our decks and got rid of the old double track rules that set off the masthead and the folio from the rest of the paper.

(SLIDE 88--POST-DISPATCH, PAGE 1)

"In the back of the paper we have gone to some degree of horizontal make-up. The sports pages were revamped to emphasize the horizontal, and we feel that is a healthy change. In addition, a good part of our Everyday Magazine uses the horizontal make-up."

(SLIDE 89--POST-DISPATCH, INSIDE)

When he says horizontal makeup he means it. The Post-Dispatch, like the Chicago Tribune, has gone to an exaggerated horizontal style, with hardly a single-column headline to be found in their newspaper. This is how they do it on the inside.

Art has one of the top newspapers in the nation and he knows it and is not about to apologize for anything about it.

(SLIDE 90--POST-DISPATCH INSIDE)

He concludes with:

"What this all boils down to is that we feel that the appearance of The Post-Dispatch is the greatest single factor in its recognizability, and that's what we are after. The changes that we made are part of an evolution, and we are against revolutions in our behavior. Maybe one will come some day, but it won't be a violent one."

But it was.

(SLIDE 91--PAGE 1 OF POST)

The changes are under way, as Art says earlier in his letter: "We are constantly engaged in trying to find something to improve the readability of The Post-Dispatch without destroying its character."

So, The Post-Dispatch is not resisting change, it is looking for ways to adapt these changes to its personality.

So what have we left of the resisting Big Three?

(SLIDE 92--NEW YORK TIMES AD IN E&P 4/10/65)

The New York Times, of course, and here are three pages from an ad that ran in Editor & Publisher. They are from 1912 at upper left, 1927 at upper right and 1964 at lower left. The pages are practically identical.

(SLIDE 93--PAGE 1 OF NEW YORK TIMES)

Here is The Times of the 1960s. And here, in part, is what Turner Catledge, former executive editor now retired, wrote concerning The Times' philosophies on make-up:

"We believe that our format more or less accurately reflects the editorial characteristics which have become identified with The Times. We have no wish, by an over-all visual change, to suggest a deviation from the editorial approach which has given The Times whatever strength and uniqueness it may enjoy.

(SLIDE 94--TIMES OF THE SEVENTIES)

"Within the framework of our basic format, however, it is nevertheless true that we try to remain open to any typographical or make-up changes that we feel will be of service to our readers.

"Increased use of pictures, for example, in recent years has amounted to a considerable change in the appearance of The Times, though many readers may not even be aware of it, because it is part of a day-by-day evolution.

(SLIDE 61--NEW YORK TIMES INSIDE)

"In recent years, there has been an acceleration of changes. We have integrated, simplified and set in larger type our TV and Radio listings in both the daily and Sunday papers; we have changed our editorial page and the opposite-editorial page on Sunday, and we have loosened up the layout of our second front page by more flexible use of pictures.

"We are generally in a trend toward making greater use of horizontal make-up, particularly in connection with photographs. And we are generally concerned with introducing more white space by a gradually increasing use of indented columns.

"In the Sunday sections, we have introduced in some cases radical changes. Our Drama section has been, we believe, enlivened by dropping column rules, increasing the use of white space, varying column measures, better cropping of pictures, positioning pictures more flexibly around the page, using upper and lower case heads flush left instead of full-line caps, and by increasing the horizontal emphasis.

(SLIDE 95--NEW YORK TIMES BOOK SECTION)

"Our Magazine and Book Review have been loosened in format, with more use of white space, larger photos and more flexible layouts. The Book Review has shown an increased emphasis on the horizontal. Further changes along the same lines are being considered for other Sunday sections.

"One of our important typographical considerations has been body type. Intermittently over recent years, we have considered the possibility of using a larger, more legible body type, and are again pursuing this goal. The difficulties lie in our reluctance to give up news space and our decision, as indicated above, to retain our basic column measure, which is, of course, close to minimal.

(SLIDE 96--NEW YORK TIMES INSIDE)

"Thus, 10 years from now we would anticipate a different paper from The Times of today. But we anticipate that changes will evolve within our format, which we believe to be the basic strength of The Times remaining unchanged."

So regardless of exterior appearance, the move is on and where it will stop no one knows.

(SLIDE 97--PUBLISHERS' AUXILIARY)

The change to white space and horizontal make-up first became evident in the 1930s. The New York Post experimented with it and others fell into line. The changes were so gradual they were hardly noticed but compare today's newspaper with that of 1930 and you will see what I mean.

Those who conduct make-up contests on a sustained basis are more likely to notice the trends than casual onlookers. Frank Kenesson, director of information services for N. W. Ayer & Son, sent along a booklet containing the history of the since-discontinued but highly respected Ayer Cup contest. It says in part:

"There is no doubt about the general direction in which current trends in newspaper design are leading. The newspaper of today and tomorrow is characterized by simplicity and harmony of appearance with strong, lean type faces, judicious use of white space. . . .

(SLIDE 98--MIAMI HERALD)

"A major development in recent years has been the abandonment by many newspapers of attempts to make every element on a page stand out and grab the reader's attention. These papers have discovered that when everything on a page is emphasized, nothing gets any real emphasis. With a decision in favor of restraint comes willingness to experiment with lighter, leaner type faces like the sans serifs and the Bodonis. (This is Bodoni used by the Miami Herald.) This, in turn, leads to elimination of clashing families of type on a single page as newspapers find that they can achieve a consistently pleasing appearance by settling on a single family of type and varying the sizes to avoid monotony.

(SLIDE 99--ESCONDIDO TIMES ADVOCATE)

"Traditional curlicued logotypes are fast giving way to clean, modern type, ears to the right and left of logotypes are disappearing and, in many papers, so are column rules and cut-off rules. White space well used, newspapers are discovering, is a more effective divider than the traditional black line.

(SLIDE 100--ST. LOUIS GLOBE-DEMOCRAT)

". . . The leaner type faces, set off by more white space, are less likely to tip the balance of a page, more likely to blend with the other elements in a unified whole. Each element on the page commands attention without screaming for it because the eye is enticed, not forced from one item to another. In this kind of setting, photographs show up with a new authority and impact, making the newspaper a more effective picture medium than it ever has been before."

(SLIDE 101--6 WINNERS IN 1964 AYER CONTEST)

Here are the winners of one of the last Ayer Cup contests, with Newsday in the foreground as the winner of first honorable mention for tabloid newspapers without regard to circulation.

The Valley News of Lebanon, N.H., with a circulation of 6,911, was the sweepstakes winner. None have column rules.

In commenting on the outcome of the contest, the judges said that, "generally speaking, the smallest newspapers in this country are the best looking; the metropolitan giants did not show up as well as before in this competition." So there is hope for us all.

(SLIDE 102--SACRAMENTO)

As the Ayer people say:

"Just as the circus barker has gone out of style, so has the barking newspaper, and for similar reasons. The general level of taste and sophistication has been raised since the 1930s and it will continue to climb. His horizons broadened in every direction, the average American of tomorrow will be accustomed to good design in other products he uses, and will demand it in his newspaper.

"He will feel at ease with a newspaper page that invites rather than clamors for his attention. Alert newspaper managements already are developing new ways of presenting their editorial matter that can be counted on to win and hold the allegiance of this new, more discerning kind of newspaper reader."

Truer words were never spoken. We live in a world of sophistication far beyond the imagination of those who designed the pages of yesteryear which became the uniform of the day.

The Louisville Courier-Journal and the Louisville Times were among the first to adopt the six-column format throughout the paper.

They have continued to experiment with layout and design. Only last May, The Times held a Newspaper Graphics Seminar.

Attending were newspaper editors, journalism professors, advertising men and designers. Italian fashion designer Emilio Pucci was added for good measure.

For three days the 30 participants dreamed up new ways to use layout and design in daily newspapers.

Each of the participants brought to the seminar a sample of what he thought a front page of the Louisville Times could look like if tradition were thrown out the window.

From those 30 pages, the participants chose their favorite. The man who designed it was elected to rouse himself at 5:30 a.m., Saturday, June 1, to produce a one-time-only version of his page design with live news.

(SLIDE 103--THE LOUISVILLE TIMES)

Paul Back, 45, the designer, has 15 years' experience as art and design director of Newsday on Long Island.

Why did he do what he did to The Times?

"Something had to be done with the flag," he said, "because the present one has a total absence of personality."

As for the rest of the page, he explained, "It's my objective to put the news in an orderly, straightforward way. I don't believe page one is a supermarket."

Other participants had other ideas, as the sample pages reproduced here illustrate.

(SLIDE 104--LOUISVILLE TIMES TAB)

This is a promotion ad run the same day in the Times. I hope you can make out the three pages shown in the ad.

But whatever the individual solutions, the problem is the same, as spelled out by Louisville's executive editor Robert Clark:

"We're here to explore new ways to serve our readers intelligently," he said, "to make our paper more exciting and interesting in the age of packaging and television."

The one thing everyone at the seminar seemed to agree on is:

If it's not to serve the reader better, then there's no good reason for change at all.

Newspaper publishers and editors are flirting with disaster if they continue to ignore or resist the change in the reader which brought on the change in reader habits.

Lloyd Shearer said it well in discussing the deaths of the Saturday Evening Post, Collier's and Liberty, three of the magazine giants of the '30s.

"Those who have passed away," he said, "were invariably edited and published by men who were afraid of change, who preferred to live in the past, who could not adapt, who took small cognizance of the shift in American taste, education, youth, culture and sophistication."

That's a pretty lengthy epitaph. There won't be much white space left on the tombstone of the newspaper that deserves it.

(SLIDE 105--ALL IT TAKES IS WORK)

(SLIDE 106--BELL)

--30--